

PROJECT OBJECTIVES, GOALS, AND IMPLEMENTATION (POGI)

FY 2014 Creative Arts Exchange: Theme 2-Film (American Film Showcase)

ECA-ECAPEC-14-053

Cultural Programs Division Office of Citizen Exchanges

The POGI guidelines apply specifically to the Request for Grant Proposals (RFGP) issued by the Office of Citizen Exchanges, Cultural Programs Division for the FY 2014 Creative Arts Exchange: Film (American Film Showcase) theme. Proposals must conform to the RFGP, the Guidelines stated in this document, and the standard Proposal Submission Instructions (PSI). Applications not adhering to the conditions set forth herein may be deemed technically ineligible. These guidelines are specific to the program mentioned above and are **IN ADDITION TO** the Standard Guidelines outlined in the PSI. If there is a perceived disparity between the standard and program specific Guidelines and the program information supplied in the accompanying RFGP, the RFGP is to be the dominant reference.

Eligible Grant Applicants:

Applicants may be submitted by public or private non-profit organizations meeting the provisions described in Internal Revenue Code section 26 USC 501 (c) (3). To be eligible for this competition, all organizations must demonstrate a minimum four years of experience successfully conducting international performing arts exchange programs in the music field. The organization must have experience administering programs in multiple musical genres and in countries with significant underserved populations with little access to American art forms and to counties with significant youth populations. No guarantee is made or implied that a Cooperative Agreement will be awarded for tours to any particular region

Proposals should reflect a practical understanding of global issues and demonstrate sensitivity to cultural, political, economic, and social differences in regions where tour groups may perform. Special attention should be given to describing the applicant organization's experience with planning and implementing complex and predictable logistical undertakings overseas. Applicants should describe their project team's capacity for successfully planning projects of this nature and provide a detailed sample program (to include itineraries) to illustrate planning capacity and ability to achieve program objectives.

I. STATEMENT OF WORK

The Bureau of Educational and Cultural Affairs (ECA) will support the 2014-2016 American Film Showcase (AFS), a program which sends approximately 70 American film envoys (filmmakers and film experts) to approximately 30-35 ECA-designated countries to showcase approximately 50 award-winning independent documentary and narrative films to offer a broad overview of the best in current American independent filmmaking. In addition, this program will also support enhanced film programs for select international participants from AFS countries to further cultural engagement and professional development.

The goals of the American Film Showcase are to:

1. Advance dialogue and shared cultural connections through a touring film exchange program.
2. Support U.S. foreign policy goals, reaching younger, underserved audiences through community engagement activities, including workshops and master classes.
3. Further understanding of American independent filmmaking and empower emerging filmmakers in foreign countries.
4. Create lasting connections with AFS film envoys and foreign emerging filmmakers and AFS participants through unique collaborative program activities.
5. Foster creative space for foreign filmmakers, students and community groups to share their own artistic traditions, specifically through film and other story telling forms, with the visiting film envoys.
6. Enhance America's global competitiveness by sharing expertise and incubating creative markets.

It is anticipated that the period of the cooperative agreement will begin September 1, 2014 and continue until no later than August 30, 2016.

In a Cooperative Agreement, ECA's program office is substantially involved in program activities above and beyond routine monitoring. The recipient will be required to obtain approval from ECA for significant changes in personnel and program components in advance of their implementation. The Program Office may also request that the award recipient make modifications to the components of the program during the course of the exchange activities.

The responsibilities of ECA program staff and Public Affairs Sections of U.S. Embassies will be to:

ECA program office:

1. Provide advice and assistance in the execution of all program components
2. Approve and participate in Film Selection Panel
3. Approve final selection of films and film envoys (filmmakers and film experts)
4. Identify participating countries
5. Facilitate interaction within the Department of State, to include ECA, the regional bureaus, and U.S. Embassies/Missions
6. Monitor and evaluate the program through regular communication with the award recipient and possibly one or more site visits
7. Approve program materials (digital and print)
8. Review and approve media and outreach plans
9. Represent the U.S. Government at exchange events.
10. Final approval of all program arrangements
11. Arrange participation of State Department officers in pre-tour orientations, any program debriefings, and sessions related to evaluation of program and sub-awardees
12. Issue DS-2019 forms and J-1 visas for the foreign participants. All foreign participants will travel on a U.S. Government designation for the J Exchange Visitor Program.

Public Affairs Sections of U.S. Embassies

13. Arrange and fund all in-country costs and logistics including Per Diems, accommodations, and in-country travel
14. Identify local partners and sites for screenings, workshops, master classes, discussions
15. Nominate foreign filmmakers and film experts to participate in U.S. based two week follow-on program.

16. Arrange necessary equipment for all screenings and in some cases workshops
17. Provide program schedules
18. Arrange in-country radio, television, and print interviews
19. Represent the U.S. Government at exchange events.

Note: The U.S. Department of State maintains exclusive rights to the program name *American Film Showcase* for and relating to the production, sponsorship, advertising, and educational and cultural services. For the purpose of carrying out the terms of the cooperative agreement the U.S. Government will grant to the grantee organization a non-exclusive license to use the name to carry out the terms and conditions of this cooperative agreement and the grantee organizations will need to use the name in all literature, promotional materials and other products produced and/or distributed under the terms and conditions of this cooperative agreement.

In consultation with ECA program staff, responsibilities of the award recipient will be to:

1. American Film Showcase Film and Film Envoy Selection

- a) Design and implement a transparent process to identify, select and curate AFS films. The search, adjudication and selection process for the Showcase films must consist of clear and transparent selection criteria geared to final selection by an independent panel that includes an ECA representative, and culminating in a diverse, curated slate of films. Recommended film topics should include but not be limited to-human rights, freedom of expression, social justice, multiculturalism, disability rights, arts and culture, immigration, democratic processes, women and girls empowerment, civil society, the environment, entrepreneurship, science and technology, education, sports and other subjects reflecting contemporary U.S. life.
- b) Identify and recommend American film professionals, subject matter specialists and other experts who will be members of the panel(s) selecting the documentaries and the narrative films. Provide credentials to illustrate the film and international expertise of the review panel.
- c) Recommend and submit sufficient number of American documentaries and narrative films appropriate for overseas exhibition (at least 60 films for consideration; final ECA approved film total will be less). Documentaries should comprise more than 50% of the collection and should reflect compelling themes and relevant to U.S. Embassy programming needs and interests. Please note Showcase films should be as current as possible. Films made prior to 2000 should not be included in the Showcase. Showcase filmmakers will travel with their films.
- d) Identify and recommend at least five or more animated shorts and examples of digital storytelling to demonstrate the latest in American animation techniques, enhance program flexibility and outreach to younger audiences.
- e) Identify and recommend approximately 45 film experts in addition to Showcase filmmakers who possess expertise in such fields as but not limited to film financing, distribution, marketing,

cinematography, editing, digital storytelling, animation. Professionals with teaching and workshop experience are recommended. After final ECA film and film expert selection, there will be approximately 70 film envoys selected to travel to 30-35 countries.

- f) Identify a collection of classic American documentary and feature films that can be used in workshops to further filmmaking instruction and discussion of the history of filmmaking. This collection can be made up of approximately 10-15 films.
- g) Develop virtual exchange component of AFS to include but not limited to platforms for collaboration, cloud filmmaking, film exhibition and film forum and regular “virtual” discussions with filmmakers throughout the course of the AFS program.
- h) Design and implement an exchange to bring two to five foreign filmmakers or film professionals to the United States for a two week overview of the American film industry, including but not limited to attending film festivals, workshops, meetings with industry leaders to expand their knowledge of filmmaking and filmmaker networks.

2. American Film Showcase Preparation

- a) Obtain filmmaker and film expert participation in the touring American Film Showcase program
- b) Obtain all necessary and appropriate rights clearances for documentaries, narrative features, animated shorts, digital story-telling selects in the Showcase and classic film collection to ensure copyright protection and permit flexibility in programming. This includes obtaining translation rights. Showcase films will need to be cleared for approximately two year use for follow-on programming and engagement past in-country AFS tour.
- c) Arrange orientation to provide pre-travel briefings for filmmakers and film experts; create educational materials that explain and give context to AFS exchange program and the cultural role film envoys will play; ECA officers will also be in attendance and participate in the orientation program.
- d) Contact participants before individual AFS tours to provide them with program information, pre-departure materials, and to solicit information regarding specific requirements (dietary, medical, etc.);
- e) Arrange for all filmmaker and film expert travel, assisting with passport, visa, immunizations, and other pre-travel preparations. Purchase round-trip international travel (complying with the Fly America Act) for the participants. The award recipient is responsible for making U.S. domestic travel and housing arrangements for all of the participants who will participate in AFS orientation. Also, the award recipient is responsible for all travel and housing arrangements and per diems for the foreign filmmaker part of the program. All AFS staff travel and per diem is covered by award recipient.
- f) Obtain transcripts and dialogue lists for all documentaries and narrative films to allow for subtitling when needed. The applicant’s budget should include funds to include translation and subtitling for at least one or two films per AFS program. Individual Embassies may contribute as well.
- g) Produce Showcase film packages in appropriate formats with sufficient copies for multiple exhibitions overseas.
- h) Ensure all Showcase documentaries and narrative films meet festival criteria, in the event they are to be submitted for presentation at a U.S. Embassy supported festival. Assist with festival entry forms.

- i) Develop educational, programming and promotional materials to support the Showcase collection, including but not limited to a website, study guides, best practice guidelines for film screenings and workshops, posters, press kits, media packets, flyers, brochures, e-newsletters.
- j) Ship performance and educational materials to US Embassies.
- k) Advise U.S. Embassies on best practices for film screenings and workshops when necessary. Advise on required equipment for screenings and workshops.
- l) Develop program evaluation to measure the short term and long term effects of the program, including but not limited to daily reports and final trip reports, blog posts, photographs and video reports.
- m) Work with ECA to facilitate the J-1 visa application process. All foreign participants will travel on a U.S. Government designation for the J Exchange Visitor Program. ECA will prepare the appropriate DS-2019 forms based on information collected by the award recipient's organization from the selected participants and forward these to our representatives overseas so that participants may apply for J-1 visas for entry to the United States. The award recipient must provide the relevant information in a timely fashion, as determined by the general consular timeframe (America visas).
- n) Enroll participants in the Bureau's Accident and Sickness benefits plan for the period of the exchange. The Bureau will provide accident and sickness coverage at no cost to the award recipient.
- o) Maintain liaison with ECA and program participants to ensure the program schedule is compatible with needs and objectives.

3. American Film Showcase Overseas

- a) Plan and develop, through close collaboration with ECA and our American Missions abroad, 30-35 film programs that will last approximately five-10 days. These programs will include film screenings at international venues, including U.S. Embassy-organized events and or U.S. Embassy supported international documentary and feature festivals and workshops, master classes, lectures and other educational outreach activities designed for a variety of audiences, with a focus on younger and underserved audiences.
- b) Work with ECA and U.S. Embassy to develop program models for Embassy-sponsored or Embassy organized film events that appropriate for many different audiences and venues.
- c) Work in coordination and consultation with ECA to ensure Embassy Public Affairs Section concurs with suitability of selected Showcase film for their programming.
- d) Develop creative ways to document and provide coverage of the AFS program in real time through video, photography and social media.
- e) Engage participants through virtual discussions with other Showcase filmmakers and develop virtual collaborations throughout the program.
- f) Provide general guidelines for AFS tour including best practices for screenings and workshops, equipment needs.

American Film Showcase: Enhanced Film Programs

- a) Work closely with ECA and select U.S. Embassies to develop approximately five enhanced film programs that provide follow-on engagement to AFS programs and further professional development of international participants.

- b) Enhanced film programs could focus on filmmaking topics such as but not limited to film directing, film production, film financing, marketing and distribution, film producing, editing, script writing, digital storytelling, cinematography, music composition, film advocacy and film entrepreneurship.
- c) Program format can be in the form of but not limited to workshops, master classes, symposia, short term residencies, virtual platforms and participation and exhibition in film festivals. Enhanced film programs could also include collaborative story telling projects.
- d) Program length would be determined in consultation with ECA and U.S. Embassies but in general would be no more than approximately two weeks.
- e) If additional U.S. film expertise is required to lead enhanced programs overseas following AFS tours, other film professionals may be invited to participate in these programs. ECA will retain final approval.
- f) Work closely with U.S. Embassies and ECA to tailor follow-on overseas programs to local needs. Participant numbers for overseas programs will vary, depending on program design and program objective.
- g) Continue to advise U.S. Embassies on best practices for film screenings, workshops and master classes. Advise on required equipment for screenings and workshops and other technical needs.
- h) Provide any supporting materials, study guides or curriculum for enhanced film programs
- i) International participants traveling to the United States will be selected by U.S. Embassies in consultation with ECA. International participants will be conversant in English.
- j) U.S. based enhanced film programs will include approximately ten international participants at one time
- k) Work with ECA to finalize all visa and travel arrangements and related program logistics
- l) Identify possible U.S. educational and cultural organizations whose partnership would strengthen international participant depth of experience and professional network
- m) U.S. based film programs should include an overview of the American film industry for international participants, including but not limited to attending and perhaps exhibiting at film festivals, workshops, meetings with industry leaders to expand their knowledge of filmmaking and filmmaker networks.
- n) Coordinate and arrange international and domestic travel and other arrangements needed for international participation, including airport meet and greet.
- o) U.S. based programs should include an orientation for visiting international participants to provide programmatic and logistical information, also include a general political, historical, educational, and cultural introduction to the United States; ECA should be invited to participate in the orientations.
- p) In addition to exchange components, where appropriate include innovative community, cultural, social, and civic activities in coordination with film exchange program. Provide day-to-day monitoring of the program to prevent and/or manage any issues or complications that may arise.
- q) As with touring AFS program, continue to document, evaluate and monitor and report on all aspects of the U.S. and overseas enhanced film program to ECA.

4. Post AFS and Enhanced Film Program Activities

- a) Report on program activities to ECA within ten days of return to the United States and provide summary report using a format that ECA will provide.

Assist ECA and U.S. Embassies with continuing follow-on program development and implementation.

- 5. **Media Strategy:** Develop a comprehensive media and public relations strategy that includes outreach to international and U.S. media. The successful applicant will incorporate social media and innovative technology platforms into their outreach strategy. All final public relations strategies will be developed in

consultation with and approved by ECA. Create, in consultation with ECA, an innovative media strategy that will highlight the program to both international and U.S. public. The awardee will be responsible for developing press kits for each film, as well as preparing filmmakers and film experts for radio, television, newspaper and other electronic media interviews, digital video discussions and feature articles. The grantee will work closely with Embassy and Consulate public relations staff members to arrange interviews and ensure that filmmakers and film experts are briefed on current political and social issues in each overseas country.

II. PROGRAM SPECIFIC GUIDELINES

The applicant will be responsible for identifying and assembling a collection of American documentaries, narrative films, animated shorts, digital story-telling on diverse themes, whose filmmakers will be available for overseas travel and programming. Since all the films and media will be presented abroad as part of ECA's public diplomacy outreach, they should be balanced, represent the diversity of American political, social and cultural life and take political and cultural sensitivities into consideration. Applicants should keep in mind AFS is intended to create tangible connections, generate discussions and share information through workshops; AFS is not purely a traveling film festival. While documentaries will make up more than half of the showcase, proposals need to creatively integrate independent narrative and animated films and other examples of digital story telling into film programs. Narrative films should reflect and amplify themes explored in documentaries. Animation and other examples digital story telling should be included in the Showcase to demonstrate the latest technological innovation and how different platforms can be used to creatively in storytelling.

Participants: Approximately two film participants, a "filmmaker" and a "film expert" and an AFS staff member will travel to the ECA selected 30-35 countries. (An AFS filmmaker is the filmmaker whose film is featured as part of the touring Showcase; a film expert is a renowned film professional with area expertise and also teaching experience.) Film experts augment the film program with their expertise and offer the possibility of simultaneous programming. Depending on Embassy needs and capacity, sometimes only the featured AFS filmmaker will travel. Alternatively, if the AFS program calls for extensive workshops, a third film participant may travel.

Participating film envoys (filmmakers and film experts) must be citizens and resident of the United States who are at least 21 years old; demonstrate high artistic and teaching abilities; be conversant with broader aspects of contemporary American society and culture; and be adaptable to rigorous touring through regions of the world where travel and program situations may be difficult. Film envoys will be expected to conduct or participate in master classes, lectures, impromptu discussions, virtual/digital discussions, radio and television appearances, and other activities with local cultural institutions, schools, filmmaker, interested and related entities and media. Film envoys should represent the full range of diversity in terms of ethnic, gender, cultural, racial and disability. Selected filmmakers and film experts must represent the diversity and professionalism of American film community.

Foreign Participants: Foreign participants will be nominated and vetted by our overseas posts. All foreign participants must also be at least 21 years of age, and must travel to the United States on J-1 visas. Please see separate section IV.3d1 for ECA's J-1 visa requirements. Like U.S. participants, foreign participants should represent the full range of diversity in terms of ethnic, gender, cultural, racial and disability.

Overseas Audience: U.S. Embassies will identify program audiences and local partner organizations. Typically overseas audiences are emerging filmmakers, community leaders, youth, underserved communities who have had little access to U.S. cultural programming.

Tour Sites: U.S. Embassies will work closely with their local partners to identify sites for screenings, workshops and engagement activities.

Orientations:

In consultation with ECA, arrange participant orientation sessions and develop materials for the participants. In consultation with ECA, the award recipient will develop orientation materials/resources for film communities that contextualize American Film Showcase as a U.S. State Department initiative and clearly articulate the goals and expectations of the program.

Evaluation:

The Government Performance and Results Act (GPRA) of 1993 requires that federal agencies measure the results of their programs in meeting performance goals. The proposal should demonstrate the applicant's plan to measure the long-term impact of the program. The follow-on activities will provide an opportunity to assess the impact of the U.S. project on the participants, to determine how their attitudes have changed, and to evaluate the acquisition of knowledge and skills associated with community service, leadership, and civil society.

Insurance: Filmmakers and film experts can be enrolled in the Bureau's Accident and Sickness Program for Exchanges (APSE) with no charge to the cooperative agreement. Alternatively you may use your own plan as long as it offers the same or better coverage and costs no more than \$50 per person per month; premiums may be included in the agreement request. Please see <http://exchanges.state.gov.aspe> for more information on coverage. Please refer to the PSI for allowable costs and complete budget guidelines for formatting instructions.

Other Notes:

The recipient organization is responsible for all components of the program outlined in this document. The organization must also inform the ECA program officer of its progress at each stage of the project's implementation in a timely fashion. All materials and correspondence related to the program will acknowledge this as a program of the Bureau of Educational and Cultural Affairs of the U.S. Department of State. The Bureau will retain copyright use of and be allowed to distribute materials related to this program as it sees fit.

III. BUDGET

All budget guidelines must be followed. The budget should indicate any cost sharing from sources other than the Department of State. See standard guidelines (PSI) in the Solicitation Package for information on cost sharing and the cost of audits.

The maximum level of funding for this program is **\$1,500,000**. ECA intends to award one Cooperative Agreement to carry out activities. Bureau grant guidelines stipulate that organizations in conducting international exchanges for less than four years are ineligible to apply under this competition. The Bureau reserves the right to reduce, revise, or increase proposal budgets in accordance with the needs of the program and the availability of funds.

Please be sure to include a Summary Budget on a separate page before the Detailed Budget. The Summary Budget should clearly indicate the number of program participants and provide an overall unit cost per participant, as well as a unit cost breakdown by program and administrative costs.

Please be sure to include a **Summary Budget** on a separate page before the line-item budget. Following the **Detailed Budget**, please include a **Budget Narrative** that concisely explains how costs were calculated and the rationale for including them in the budget.

Your proposed budget should include, but may not be limited to, the following **allowable program expenses**: domestic and international travel for the selected film envoys (per the Fly America Act); visas and immunizations; airport taxes and applicable country entrance fees; honoraria; educational materials and presentation items; excess and overweight baggage fees; trip itinerary booklets; press kits and promotional material; follow-on activities; monitoring and evaluation; international travel for program implementation and/or evaluation purposes; and other justifiable expenses related to program activities. Your proposed budget should include, but may not be limited to, the following **allowable administrative expenses**: Costs necessary for the effective administration of the program may include salaries for grantee organization employees, benefits, and other direct and indirect costs per detailed instructions in the Solicitation Package. Proposal should show strong administrative cost sharing contributions from the applicant.

Please note: The Public Affairs Sections of the participating U.S. Embassies/Missions are responsible for film envoy accommodation, per diem abroad and in-country travel overseas. All AFS staff member travel and costs will be absorbed by the award recipient, not the Embassies. Award recipient will be responsible for international participants travel, per diem, accommodation, visa costs and engagement spaces.

Your proposed budget should include, but may not be limited to, the following **allowable program expenses**:

1. Participant Travel (international and domestic; visas, immunizations, excess luggage)
2. Food and lodging for orientations and AFS traveling staff
3. Translation and subtitling for at least one or two films per AFS country tour
4. Film package duplication
5. Packing, crating, shipping of equipment and supplies
6. Cultural and outreach activities
7. Stipends or allowances
8. Engagement spaces and equipment for enhanced film programs
9. Orientations
10. Outreach and educational materials and website
11. Evaluation
12. Subcontracts
13. Other justifiable expenses directly related to supporting activities

Administrative costs—while there is no rigid ratio of administrative costs to program costs, the Bureau urges applicants to keep administrative costs as low and reasonable as possible. Your proposal should show strong administrative cost sharing contributions. Maximum limits on cooperative agreement funding are as follows: books and educational materials allowance-\$100 per film envoy; Conference room rental costs-\$250 per day per room; Film Envoy/Consultant/interpreters/group coordinators/escorts fees and honoraria-\$200/day; Cultural allowance-\$150 per participant; honoraria for foreign filmmakers-\$200/day; per diem-standard government

rates; Evaluation costs- 5% of the cooperative agreement. Organizations are encouraged to cost-share any rates that exceed these amounts.

IV. REVIEW CRITERIA

Eligible proposals will be subject to compliance with Federal and Bureau regulations and guidelines and forwarded to Bureau grant panels for advisory review. Proposals may also be reviewed by the Office of the Legal Adviser or by other Department elements. Final funding decisions are at the discretion of the Department of State's Assistant Secretary for Educational and Cultural Affairs. Final technical authority for assistance awards (grants or cooperative agreements) resides with the Bureau's Grants Officer. The Bureau reserves the right to reduce, revise, or increase proposal budgets in accordance with the needs of the program and availability of funds.

The submission will be reviewed with the following review criteria in mind:

1. ***Quality of the program idea/plan/impact:*** Proposals should exhibit originality, substance, precision, and relevance to the Bureau's mission. Detailed agenda and relevant work plan should demonstrate substantive undertakings and logistical capacity. Agenda and plan should adhere to the program overview and guidelines described above. Proposed programs should strengthen long-term mutual understanding, including maximum sharing of information and establishment of long-term institutional and individual linkages.
2. ***Institutional Capacity/Institution's Record/Ability to achieve program objectives:*** Proposed personnel and institutional resources should be adequate and appropriate to achieve the program or project's goals. Proposals should demonstrate an institutional record of successful exchange programs, including responsible fiscal management and full compliance with all reporting requirements for past Bureau awards (grants or cooperative agreements) as determined by the Bureau Grants Staff. The Bureau will consider the past performance of prior recipients and the demonstrated potential of new applicants. Objectives should be reasonable, feasible, and flexible. Proposals should clearly demonstrate how the institution will meet the program's objectives and plan.
3. ***Support of Diversity:*** Proposals should show substantive support of the Bureau's policy on diversity. Proposals should demonstrate how diversity will be achieved in the different aspects of program administration and of program design, content and implementation, including individual grantee/participant recruitment, selection and placement. It is important that proposals have a clearly articulated diversity plan and not simply express general support for the concept of diversity.
4. ***Project Monitoring and Evaluation:*** Proposals should include a plan to evaluate the activity's success, both as the activities unfold and at the end of the program. The Bureau recommends that the proposal include a draft survey questionnaire or other technique plus description of a methodology to use to link outcomes to original project objectives. Award-receiving organizations/institutions will be expected to submit intermediate reports after each project component is concluded or quarterly, whichever is less frequent.
5. ***Cost-effectiveness/Cost-sharing:*** The overhead and administrative components of the proposal, including salaries and honoraria, should be kept as low as possible. All other items should be necessary and appropriate. Proposals should maximize cost-sharing through other private sector support as well as institutional direct funding contributions.

V.

PROPOSAL CONTENTS

Applicants should submit a complete and thorough proposal describing the program in a convincing and comprehensive manner. Since there is no opportunity for applicants to meet with reviewing officials, the proposal should respond to the criteria set forth in the solicitation and other guidelines as clearly as possible.

Proposals should address succinctly, but completely, the elements described below and must follow all format requirements.

NOTE: Proposals submitted through Grants.gov may only be submitted in the following formats:

- Microsoft Word
- Microsoft Excel
- Adobe Portable Document Format (PDF)
- ASCII Text
- Joint Photographic Experts Group (JPEG images)

Proposals should include the following items under the section headings in the GrantSolutions Application Checklist:

Online Forms

SF-424, "Application for Federal Assistance"

SF-424A, Budget Information – Non-Construction Programs

SF-424B, "Assurances - Nonconstruction Programs"

Include other attachments, if applicable, such as indirect agreements, form 990, SF-LLL, etc.

Program Narrative

Executive Summary (One page)

In one double-spaced page, provide the following information about the project:

1. Name of organization/participating institutions
2. Beginning and ending dates of the program
3. Proposed theme
4. Nature of activity
5. Funding level requested from the Bureau, total program cost, total cost-sharing from applicant and other sources
6. Scope and Goals
 - a. Number and description of participants
 - b. Wider audience benefiting from program (overall impact)
 - c. Geographic diversity of program, both U.S. and overseas
 - d. Fields covered
 - e. Anticipated results (short and long-term)

Narrative

In 20 double-spaced, single-sided pages, provide a detailed description of the project addressing the areas listed below.

1. Vision (statement of need, objectives, goals, benefits)
2. Participating Organizations
3. Program Activities (advertisement, recruitment, orientation, academic component, cultural program, participant monitoring)
4. Program Evaluation
5. Follow-on
6. Project Management
7. Work Plan/Time Frame

Additional Information to be Submitted

Detailed Budget (list allowable costs and any other program specific budget issues.)

Calendar of activities/itinerary, if applicable

Letters of endorsement

Resumes and CVs (resumes of all new staff should be included in the submission; no resume should exceed two pages.)

First Time Applicant Attachments, if applicable.

Please note: Effective January 7, 2009, all applicants for ECA federal assistance awards must include in their application the names of directors and/or senior executives (current officers, trustees, and key employees, regardless of amount of compensation). In fulfilling this requirement, applicants must submit information in one of the following ways:

- Those who file Internal Revenue Service Form 990, "Return of Organization Exempt From Income Tax," must include a copy of relevant portions of this form.
- Those who do not file IRS Form 990 must submit information above in the format of their choice.

As part of final program reporting requirements, award recipients will also be required to submit a one-page document, derived from their program reports, listing and describing their grant activities. For award recipients, the names of

directors and/or senior executives (current officers, trustees, and key employees), as well as the one- page description of grant activities, will be transmitted by the State Department to OMB, along with other information required by the Federal Funding Accountability and Transparency Act (FFATA), and will be made available to the public by the Office of Management and Budget on its USASpending.gov website as part of ECA's FFATA reporting requirements.

Include other attachments, if applicable, i.e. the SF-LLL form, etc.

ADHERENCE TO ALL REGULATIONS GOVERNING THE J VISA

The Bureau of Educational and Cultural Affairs places critically important emphases on the security and proper administration of Exchange Visitor (J visa) Programs and adherence by award recipients and sponsors to all regulations governing the J visa. Therefore, proposals should demonstrate the applicant's capacity to meet all requirements governing the administration of Exchange Visitor Programs as set forth in 22 CFR 62, including the oversight of Responsible Officers and Alternate Responsible Officers, screening and selection of program participants, provision of pre-arrival information and orientation to participants, monitoring of participants, proper maintenance and security of forms, record-keeping, reporting and other requirements.

ECA will be responsible for issuing DS-2019 forms to participants in this program. A copy of the complete regulations governing the administration of Exchange Visitor (J) programs is available at <http://J1visa.state.gov> or from:

Office of Designation, Private Sector Programs Division
U.S. Department of State
SA-44, Suite 668
301 4th Street, SW
Washington, DC 20547

V. APPLICATION SUBMISSION

The RFGP indicates the date the complete proposal is due and the manner in which proposals must be submitted. There are NO EXCEPTIONS to this deadline. For further information regarding this program or the competition, call CATHERINE COLLINS at (202) 632-9301, division/branch; Fax: (202) 632-9355; email: collinscs@state.gov.